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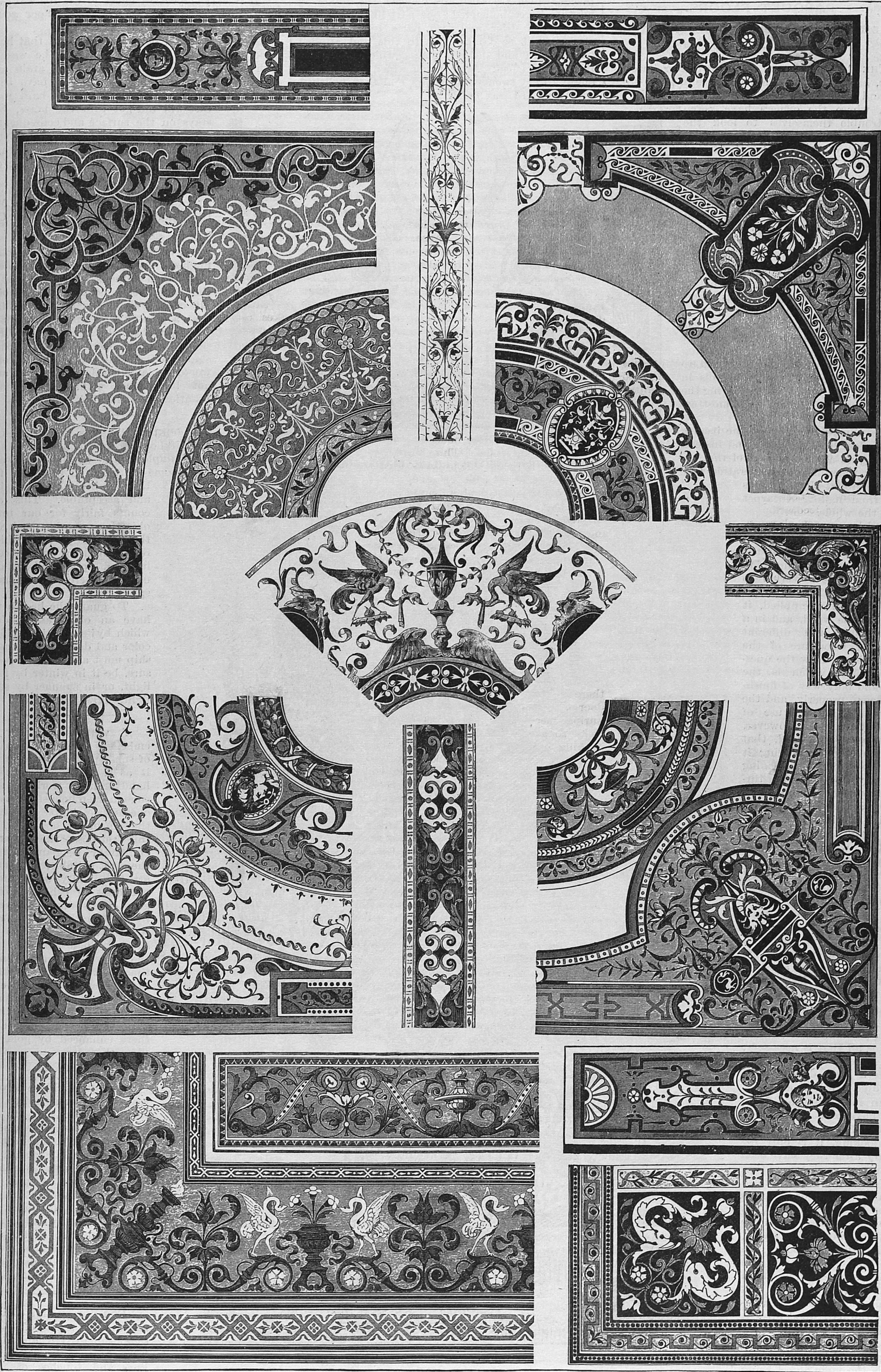
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SOME BORDERS AND CENTRES FOR DECORATORS.

PARQUET FLOORS.

SUGGESTIONS FOR POLISHING & PRESERVING THEM.

THE finish and care of Hardwood or Parquet floors, has been and is now a source of great trouble and annoyance to housekeepers. Except in cases, where the owners have taken the trouble themselves to look the matter up, or have instructed their architects to be particular about that item, it is too bad, that where beautiful floors have been laid, in so many cases they have been left to be finished by persons, who have not troubled themselves with finding out the best method of finishing. The usual way for such persons to do is to treat them with shellac or varnish—which is all wrong, as a moments thought will convince any one, that a surface that is constantly walked over, needs something different to the coating of gum, that is left on the surface, after the spirit used in dissolving (the shellac or varnish) is evaporated. This coating becomes then brittle, and is ground up into minute particles by the nails in the boots and swept away, leaving the wood bare, right where it is most exposed to view.

As a matter of course, the beauty of the floor is soon gone, and instead of being an attractive part of the furnishing, the sanitary consideration very often is about all that keeps one from nailing a carpet over the whole floor.

Others use linseed oil, and everybody knows that an oil finish is one of the best methods of finishing wood, but the objection to that method is, that each time the oil is applied, it darkens the wood, and in a short time the different kinds of wood are of the same color. Now the question arises, which is the true and only way of finishing floors properly, and the answer is, by the use of *Hard Wax*, which however, must be so prepared, that the trouble of applying it and the stickiness attending ordinary beeswax and turpentine is entirely obviated. The wax is treated with special liquids, and made into a preparation.

The writer has tried many things and found this *Hard Wax* to be the most satisfactory in its results. It is so simple, that, when once the floor has been properly filled and finished with it, any servant can renew and keep the floors fresh and bright as long as the wood lasts, and as it does not materially change the color, the wood always retains its beauty. An application about once a year is all that is necessary, if the floors are rubbed over, when a little dull, with a weighted brush or cloth.

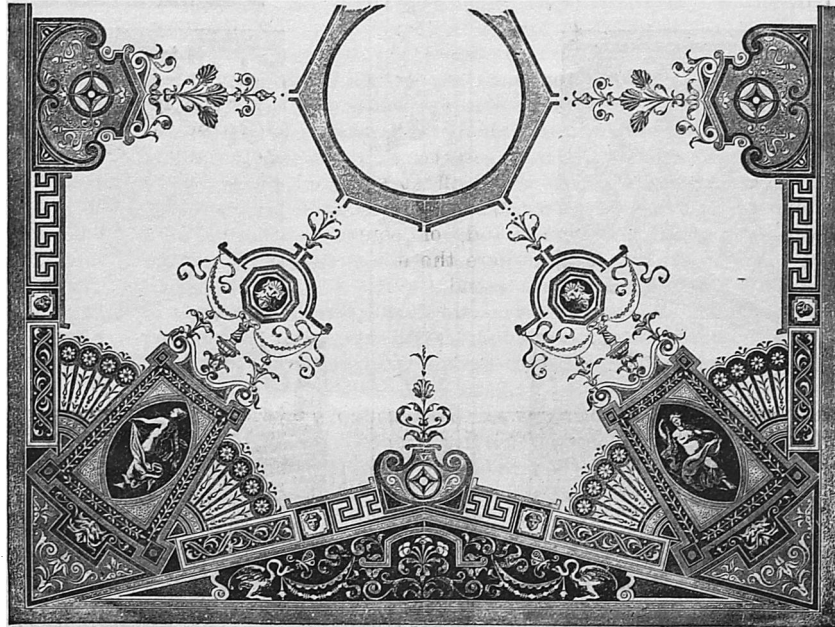
In repolishing old floors that have been in use for a length of time and become dull looking, it is only necessary after they have been cleaned, to rub on a thin coat of the hard wax finish with the brush or cloth, as stated before. If the floors have been varnished and the varnish is worn off in places, as mentioned above, the best way is to have the varnish scraped off, and then a thin coat of the hard wax should be applied and treated as the new wood after it is filled. But if it is inconvenient to have the floor scraped, or the expense too much, the main object being to restore the color in those

places, which are worn and defaced, the following mixture is recommended: one part linseed oil, one part liquid drier and two parts turpentine; a cloth should be dampened with this and applied to the worn and defaced places, which will have the desired effect. After being wiped off clean, it ought to dry twenty-four hours, and then polished with the hard wax finish.

It is very important never to use the wax over oil, that is not thoroughly dry, as the floor would invariably be sticky.

Finally it would be well to mention that hard wood or parquet floors should never be washed with soap and water, as it raises the grain and discolors the wood. After the floors have been properly filled and finished with the hard wax, dirt will not get into the pores, but stays on the surface and consequently can be removed with a brush or cloth, or if necessary, dampen cloth with a little turpentine. This will take off any stain from the finish.

For these excellent and practical suggestions we are indebted to Mr. Chas. Badenfeld, of Chas. Butcher & Co.



SUGGESTIONS FOR CEILING DECORATIONS.

A CORNER cupboard that has solid, unglazed doors, either flat or rounded, would gain richness by the insides of the doors being covered with choice bits of old Venetian leather, or, failing that, a painted diaper pattern, perhaps with gold-leaf background. When such doors are opened and laid back against either wall, the warm fine color would be a valuable adjunct to, and not interfering with, the brilliant beauties upon the shelves.

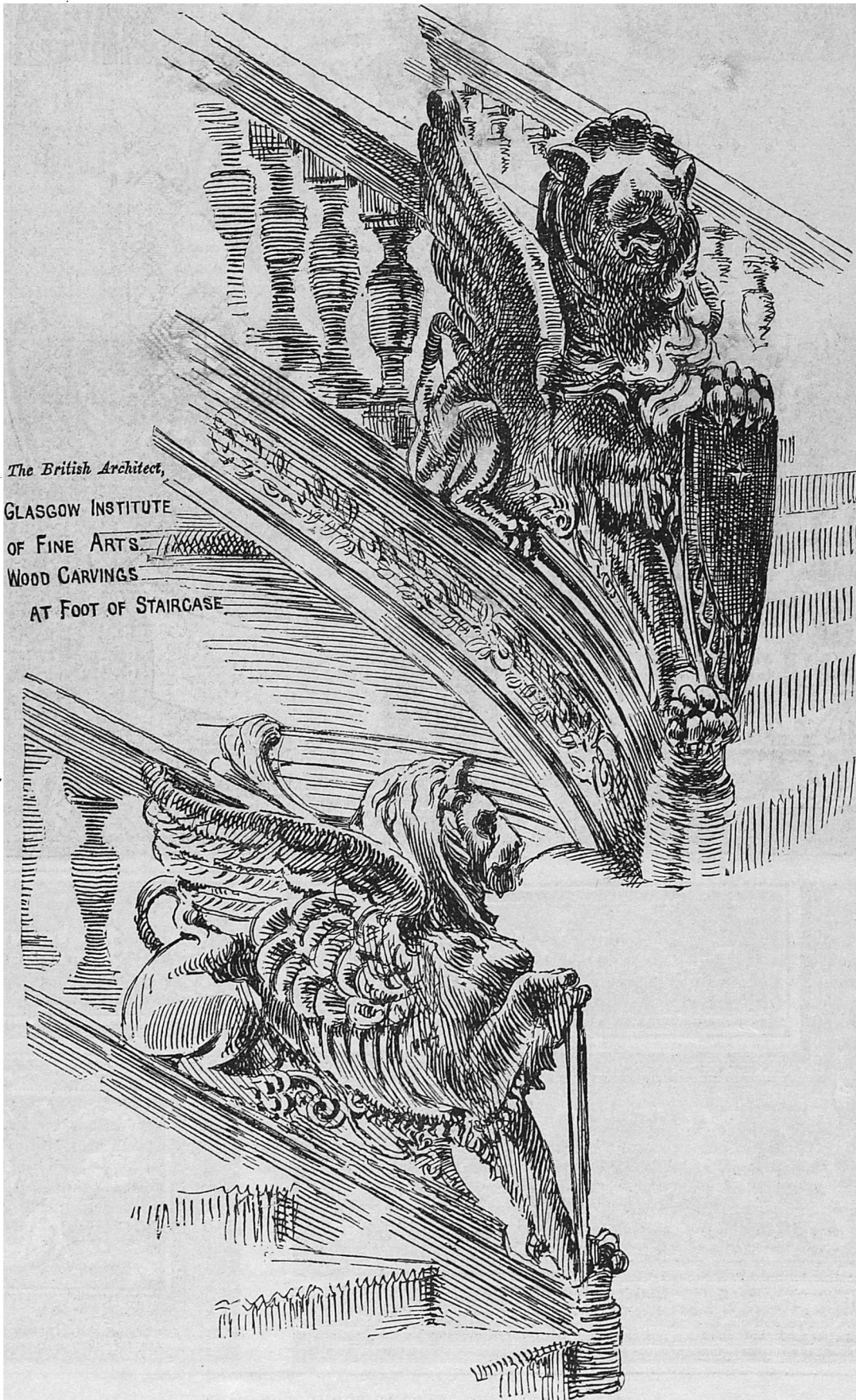
LOOKING GLASS is not in itself a beautiful object, and in large masses is even unpleasant; it should always have some prettiness to multiply, for then it becomes reasonable and acceptable. This accounts fairly for our total objection to a lofty mirror, the greater part of which reflects nothing but the ceiling and upper walls, where usually there is a blank space.

To guard the hearth we have an old brass fender, which by its beautiful golden color and delicate workmanship must and will give pleasure, be it in winter by firelight, or in summer by sunlight.—Mrs. Orrinsmith.

A VERY simple way to embellish a damask napkin of small pattern, is to treat it as if it were a pocket handkerchief, working the edge in open hem-stitch with one or two similar rows further up in the border. For this purpose the French, Italian or Belgian linen is the most suitable, it has an artistic quality which does not exist in others. Very good effects can be produced by drawing threads. Choose the most delicate tints in silk or linen threads. In the very old work sometimes met with on napkins in the East, the colors employed are pale salmon, pale blue, pale pink, light olive, with the pattern here and there enhanced by gold or silver threads.

THERE should be a good reason for every piece of furniture admitted to a room, as of course it lessens the number of cubic feet of air for breathing, and its presence must be justified by some actual service. A few good, comfortable, well-shaped pieces of furniture will give a dignity and beauty to a room not to be produced by any number, however large, of ill-designed, showy chairs and sofas.

FOR library and dining-room deep tones of olive, sage, Indian red and Antwerp blue wall paper with lines and touches of dull gold, are appropriate.



The British Architect,
GLASGOW INSTITUTE
OF FINE ARTS.
WOOD CARVINGS
AT FOOT OF STAIRCASE